F44.1
P852

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

SCC
9576

Division
Section 11
9-L-R

LIBRARY OF PRINCETON
NOV 2 1932
THEOLOGICAL SEMINARY

Music and Worship

BY

PRESIDENT POTTER D.D., LL.D.

UNION COLLEGE

ARTICLE NO. THIRTEEN

FROM THE

PRINCETON REVIEW

PRICE, FIVE CENTS

THE

PRINCETON REVIEW

FOR JULY, 1879.

LABOR AND WAGES IN ENGLAND. Prof. THOROLD ROGERS, LL.D., University of Oxford.

THE AIM AND INFLUENCE OF MODERN BIBLICAL CRITICISM Rev. Dr. E. A. WASHBURN, New York.

NEMESIS IN THE COURT-ROOM. FRANCIS WHARTON, LL.D., Cambridge.

REASON, CONSCIENCE, AND AUTHORITY. Prebendary IRONS, D.D., F.R.H.S., St. Paul's, London.

THE ORGAN OF MIND. Prof. DAVID FERRIER, Kings College, London.

MUSIC AND WORSHIP. President POTTER, Union College.

CHRIST AND THE DOCTRINE OF IMMORTALITY. Rev. GEORGE MATHESON, D.D., Scotland.

LOCAL GOVERNMENT: AT HOME AND ABROAD. ROBERT P. PORTER, Chicago.

PHILOSOPHY AND APOLOGETICS. Prof. CHARLES W. SHIELDS, Princeton College.

THE REVIEW is published bimonthly, at *two dollars a year, or thirty-five cents a number*, postage paid. The proprietor respectfully solicits your subscription, and desires your influence in extending its circulation.

The object is to present, to the largest number of intelligent readers, articles entirely original, of the highest order and timeliness, from the best minds of this country and Europe, treating of the most interesting phases of thought in Theology, Philosophy, Politics, Science, Literature, and Art.

Remittances should be addressed to the

PRINCETON REVIEW,
NEW YORK.

MUSIC AND WORSHIP.

THE first and noblest use of music was said of old to be the offering of praise to the Immortals; the next the purifying, regulating, and harmonizing of the soul. Worthy of Plutarch, to whom it has been attributed, this utterance is surpassed by that in the Book of Job, upon the creation: "The morning stars sang together, and all the sons of God shouted for joy;" for thus is seen not only the natural and pleasing but also the divinely ordered union of music and worship.

Spiritual song and angelic and divine life are revealed close to our mundane being, so that notwithstanding our material environments, God is not very far from each one of us. Around this dim and disordered world, music is sounding from the stars, and the accompanying voices are those of the sons of God.

Not matter merely moved by soulless laws and forces, but circumambient soul-life is disclosed, realm on realm of spiritual being, all centering in God. Not a spiritually void and lifeless universe is this; not a reign of mere law with motion in fixed orbits, and exact, remorseless forces; not a series of mathematically inevitable processes alone, but a world with attendant spiritual life, a universe replete with expressive music, rousing God's sentient sons to responsive songs of praise. "The heavens declare the glory of God" in that "their sound is gone out into all lands and their speech to the ends of the world."

First heard at the laying of the corner stone of the creation, the song has sounded on, until, at Christ's advent, clouds open and mortal ears are quickened to hear a multitude of the heav-

only host, with the announcing angel, now celebrating the laying of the Everlasting Corner-stone, the birthday of the re-creation. It is a sublime thought, a universe vocal with the praise of God, from planets and stars and systems well as as from the answering voices of the sons of God.

This assertion of the connection of music and worship in the on-going of the universe is apparently much older than the most ancient literature. Sages among Chaldeans, Babylonians, and Egyptians, whose systems of music, worship, and astronomy were the result of traditions and of long contemplation, re-affirm the ancient idea that the motions of all heavenly bodies are regulated by musical intervals, and that thus they make everlasting harmony. The music of the "ever-during" spheres is no poetic figment. Originally Asiatic, it passed later with many principles of knowledge and civilization by way of Phœnicia and Egypt into Greece, and became part of the ancient thought and worship of Europe.

The doctrine of the music of the spheres was accepted, according to Plutarch, by all the philosophers; "for the universe," say they, "was framed and constitued by its author on the principle of music." Why then does not the ear perceive the resounding song of the morning stars? Because, was the reply of classic philosophers, of the vastness of the concussion of the air, or because of the distance of the stars or the delicacy of their music, for receiving which the ears of mortals are not adapted. As in many instances, ancient philosophers, ignorant of the Baconian method and of our latest experimental processes, here reach conclusions resembling those of Helmholtz and Tyndall and the inductions of modern science. According to the Greek Archytas, our ears are like narrow-necked phials into which, if your pour too rapidly, nothing will come. The relation betwen slow vibrations or movements and a low note or between rapid movement and high pitch was anciently understood. Nicomachus, treating of the scale, gives the lowest note to Saturn, because of his apparently slow movement and greater distance from the sun, while the highest note (as with the shortest string of the lyre) was ascribed to the moon as nearest to the earth and apparently fleet of movement. The telescope annihilates distance; the microscope reveals marvels

of beauty and utility all about us. If there is a medium, however ethereal, sufficient for waves of light, must not motion through it produce sound waves or vibrations of sound? As there is a medium for the transmission of light from distant stars, is it not probable, nay, in the light of modern discovery certain, that there is a sufficient medium for the transmission of sound? The fact that the ear is dull of hearing is no proof that by inventions already suggested, or by the nobler powers of the spiritual body, the soul may not become consicous of glorious sound which as yet mortal ear hath not heard nor mortal heart conceived. The Egyptians ascribed twenty-eight notes to the universe, that being the number of notes in the scale ; while in ancient treatises, mathematics and astronomy are so mingled with statements as to music that he must study them who would possess all the treasures of thought and speech concerning melody and harmony and symphony. Perhaps it was the lack of such research that led De Quincey to wonder that upon a subject so sublime as music there had been so few worthy utterances. Without such research, how marvellously has Shakespeare caught and reproduced this ancient thought in the familiar but exquisite lines :

> "Look, how the floor of Heaven
> Is thick inlaid with patines of bright gold ;
> There's not the smallest orb which thou beholdest
> But in his motion like an angel sings,
> Still quiring to the young-eyed cherubims.
> Such harmony is in immortal souls ;
> But whilst this muddy vesture of decay
> Doth grossly close us in, we cannot hear it."

Pythagoras held that the glorious sounds were audible only to the gods ; and Milton but re-echoes a sentiment seemingly as old as human thought, when he exclaims of—

> "Yonder starry spheres
> Most regular when most irregular they seem ;
> That in their motions, harmony divine
> So smooths her charming tones, that God's own ear
> Listens delighted."

Music and worship then were divinely married in the temple of the universe. From the first Scripture utterances concerning music, to the last, the lesson is the same. In the Apocalypse,

worship by means of adoring music is the attitude of the saintly soul delivered from the burden of the flesh ; not feeling solely ; for although as music is the idealized language of the emotions, some of its votaries have asserted that feeling is that into which all else fades in the future life ; yet there is clearly narrated the continuance and enlargement of thought as well. "Thou art worthy!" is the acclaim of the redeemed, "for thou hast ransomed us out of every kingdom and people." History is revived while emotion and adoring song accompany the most elevated use of knowledge, and express the loftiest achievements of thought. Thus as earth's history opens with celestial music when morning stars together hymn its advent and sons of God responsive shout their joy, it is also revealed that it will close with a doxology : "And I saw as it were a sea of glass mingled with fire, and them that had gotten the victory ; and they sang the song of Moses and of the Lamb. After these things, I heard a great voice of much people in heaven saying, Alleluia ! And a voice came out of the throne saying, Praise our God !"

From the earliest times, instrumental and vocal music have advanced hand in hand. If to the hymn of creation, planetary systems sounded their accompaniment, a union not less significant is seen in the whole musical history of our race between instrumental and vocal music. If the voice and vocal music were among the earliest means of expressing emotion and passion, so at the dawn of the arts, where Tubal Cain was an instructor of every artificer in brass and iron, there stands his brother Jubal as "the father of all such as handle the harp and organ." Stringed and wind instruments are thus designated ; for while the word organ is used from earliest times in the Bible, the instrument intended (as where the Psalmist exclaims, "Praise him on the strings and pipes" !) is a tube of wood or metal, and later several pipes extending to an octave or two joined together to be held in the hands and played by fingers and lips.

Although the Egyptians had a limited but suggestive form of keyboard, and although their hydraulic organ, admired by the Greeks, was quite like a Yankee notion in its clever construction and use of water in regulating the pressure of air from

the bellows, yet it was of very small capacity. The primitive organ is seen in representations of the heathen god Pan; and Raphael has portrayed St. Cecilia, "inventress of the vocal frame," holding the pandean pipes as the Christian patroness of music.

As the earliest musical progress was in the Orient and in Egypt, the Jews may have brought instruments and a knowledge of their use from Egyptian bondage to be consecrated to the worship of Jehovah. The Te Deum, which celebrated their triumphant passage of the Red Sea, was "sung by Moses and the children of Israel;" and while the last notes of lofty praise were yet sounding, Miriam the Prophetess took a timbrel in her hand, and all the women went out after her with timbrels and with dances, and Miriam answered them, "Sing ye to the Lord, for he hath triumphed gloriously!" Resounding from camp and tabernacle during their wanderings, songs of praise were to find their highest form, when, after the promised land was gained, the temple was reared, to be the ever memorable abode of worship and music. As the simple organ of Jubal may be called the father of the modern magnificent church organ, so some lineal descendant of his harp soothed the madness of Saul and was a vehicle of the inspiration of David, while the ideal which its primitive form dimly foreshadowed is found now in that most popular instrument of our time which with reverberating strings and brilliant keyboard adorns almost every American home.

For the temple's service, the inspired psalms and their instrumental accompaniments were, it would seem, alike composed under divine guidance. Members of the tribe of Levi were selected by the Psalmist to praise Jehovah upon instruments, and a great musical college was thus founded. It consisted of four thousand musicians, of whom nearly three hundred were "cunning" performers, capable of educating the remainder. They were divided into bands of from one hundred and fifty to one hundred and seventy performers, each band being under the leadership of a competent conductor. Asaph and other leaders, it appears from the statements in the fifteenth and sixteenth chapters of First Chronicles, marked the time by sounding the cymbals; the singers going before, we are else-

where told, and these performers upon instruments, following, in the midst, were damsels playing upon the timbrels. So from the sixty-eighth Psalm and other passages, we infer that both sexes participated and that voices of singing-men and singing-women, accompanied with many hundreds of instruments, made up the mighty chorus of the temple service. Stored in its treasury, it is said, were various trumpets to the number of two hundred thousand, with some fifty thousand harps, psalteries, and other like instruments. So musical were the people that joyous songs were heard at weddings and festivals ; and wailing dirges sobbed in responsive sorrow over the loved remains of the departed.

The art had its highest culture and use in connection with worship. David, welcomed with jubilant songs after his early and memorable victory, became the inspired master of sacred compositions so cherished that the chants which he composed and dedicated to his singers and minstrels, sung in the temple and on the field of battle, resounded from age to age even down to the foundation of the second temple, and again at the signal victory of the Maccabean Army, and not improbably when "Great David's greater Son" fulfilled all righteousness by frequenting the temple's courts. Perhaps its traces linger yet in synagogues and in Christian chants and ancient hymns.

To the attempts to prove that a musical service of worship is divinely ordered because of the divine ordering of the temple service, it is often replied that the temple and its service have passed away.

Synagogues exist now as of old, and although a musical service with chant and hymn and anthem seems inseparably associated with Hebrew worship, yet it is agreed that the service of the synagogue was not of divine appointment.

But music and worship need for their union no such formal argument or literal sanction ; that union exists in the nature of things, has its recognition throughout the Scriptures, is the burden of prophecies of the Apocalypse, is felt in the depths of the soul and proclaimed in the highest efforts of art, and is to be realized in heaven.

It is not necessary to discuss here the character of the musical instruments known to the ancients and especially to

the Hebrews. But with a body of four thousand trained musicians, with a collection at the temple of tens of thousands of instruments, with singing-men and singing-women and "cunning" leaders and inspired composers, teachers, and directors, and a song-loving people, let who can believe that their music was enriched by no *harmony*, and consisted only of melody or notes in unison.

Of Egypt, whence they came out a musical people, Plato tells us in his Laws that the same sacred hymns were sung for thousands of years. Egyptian harps had several octaves of strings. Drop such an instrument accidentally, and inevitably the sounds would suggest concords.

God gives human voices in different parts, treble, alto, tenor, bass, calling for harmony. The wind sighing in an æolian harp or sweeping through a forest tells of more than melody. On every hand in nature from the first, elements of harmony proclaim their presence to the sensitive musical ear. And if the ear and brain be now more highly developed, the difference is one of degree, not of kind. While the ancients had, it is safe to assert, no such melody as the aria, "I know that my Redeemer liveth," and no such harmony as that of the Oratorio of the Messiah, they had, we may believe, the rudiments of both. I have always found it difficult to credit the statements reiterated by so many musical authorities, that the ancients possessed melody but not harmony. As Ritter traces clearly modern harmony to its source, so Chappell, to whom I am herein also indebted, is convincing as to the existence of ancient harmony. From Egypt, where ancient instruments and musicians are so marvellously portrayed, he gives many interesting instances and illustrations. Harps and pipes with many notes, and so held and played, it is said, as of necessity to make harmony; the hydraulic organ with keyboard; the evident cultivation of music for worship and social life; the representation of fourteen performers making up the vocal and instrumental establishment of an Egyptian gentleman of the older times; the curious caricatures in which Rameses the king, as a noble lion, leads with the lyre, while one courtier figures as a clumsy crocodile playing a sort of guitar, another as a seemingly deceitful and slinking animal playing the double-

pipes, and the fourth member of the quartette, awkward and lumbering, as a donkey with enormous ears, performs subserviently bass to the king's treble—from this and much more, Chappell reaches his conclusion. In answer to the question, Did the ancients practise harmony? he says, "Undoubtedly they did, even at the time of the building of the pyramids; it is not a matter of doubt, but a mathematical certainty."

Recalling passages in the Greek and Latin classics, there is much to strengthen the conclusion. The declaration of Aristotle in his thirty-ninth Book of Problems is explicit: "All consonances are more pleasing than simple sounds; the sweetest is the octave." Such figures of speech as the following suggest an acquaintance with the intricacies of harmony as well as with the clear movement of melody. In the second book of his Republic, Cicero writes: "For as in strings or pipes, so in vocal music, a certain consonance is to be maintained out of different sounds, which, if changed or made discrepant, educated ears cannot endure; and as this consonance, arising from the control of different voices, is yet proved to be concordant and agreeing, so, out of the highest, the lowest, the middle, and the intermediate orders of men, as in sounds, the state becomes of accord through the controlled relation and by the agreement of dissimilar ranks; and that which in music is by musicians called harmony, the same is concord in a state." Seneca thus alludes to the mental influence of music in portions of his eighty-fourth and eighty-eighth Epistle: "When the array of singers has filled up every passage between the seats in the amphitheatre, when the audience part is girt round by trumpeters, and all kinds of pipes and other instruments have sounded in concert from the stage, out of these differing sounds is harmony produced. Thus would I have it with our minds." "You teach how voices high and low make harmony together, how concord may arise from strings of varying sounds; teach rather how my mind may be in concord with itself and my thoughts be far from discord."

Music and worship of old were associated not only with the melody and harmony of voices and of instruments, but also with the movement of human forms and with the light of sacrificial fires and feasts with pyrotechnical display; so that, should

we have the color symphonies and motion symphonies, which art prophets promise, it would still be true that there is nothing new under the sun.

The definitions of musical terms among the Greeks, like their musical scales and their use of music, differ widely from ours. The orator, as we all know, took his note, "tibiis dextris et sinistris," from the musician, and intoned rather than spoke his oration. You may hear something of the same sort among preachers in Wales, or in the preaching tone into which, despite his disapprobation of music, a good Friend preacher often falls. Symphony was the expression for concords, while harmony included both theory and practice, both poetry and its musical accompaniment. Melody with the Greeks indicated inflections or undulations of the voice, whether in speech or rhythm ; music included the science of numbers, mathematics, astronomy, and so much of education as to be called the cyclopedia of knowledge. The young Greek was taught music that he might learn also obedience, since in melody, harmony or symphony, all is disordered and displeasing unless the laws ordained of God are faithfully followed. Plato held that the influence of music in the education of youths was as a gale bearing from all sides health from blessed regions and wafting them on imperceptibly from boyhood into a likeness and love and sympathy with all fair and right reason ; since more than all things does it penetrate into the innermost recesses of the soul, bearing along with it the love and perception of beauty and order and rhythm in whatever forms presented. Some years since, one of our greatest American scholars, in commenting upon Plato's conceptions, spoke of the importance of the early cultivation of music, since it is not only the most perfect of the arts but the most spiritual of the sciences, belonging to the three grand departments of knowledge, pervading alike the physical, the metaphysical, and the mathematical, and being in close alliance with the believing spirit ; so that the neglect of music as an art and as a science is, he exclaimed, "one of the most serious defects in our modern system of early education ; and we do verily believe that if the time occupied with puerile Peter Parley treatises on natural theology was devoted to Haydn and Mozart, it would furnish to our children a far more effect-

ual security against infidelity ; for whatever aids in the cultivation of a believing heart precludes those objections from ever obtaining an effectual lodgment in the soul." Among the ancients, music found alike its earliest and its noblest use, as we have intimated in connection with worship. The severe chant, the more melodious hymns or prayers, and the dirges and choral songs, all were sacred to religion. According to Plutarch, the art at first subserved only religious purposes. "Theatres were unknown, and music consisted of those sacred strains which were employed in the temple as a means of paying adoration to the Supreme Being." Anacharsis, the younger, in his "Travels in Greece," in the fourth century before the Christian era, states of the sacred hymns sung by choruses of youths, "that they are so harmonious, and so well seconded by the art of the poet, as frequently to draw tears from the greater part of the audience."

But the music of the past is one of the lost arts.

The downfall of the Roman Empire, the deluge of barbaric invasion, would have whelmed it utterly but for the Christian Church. From ancient shrines and synagogues, from the temple, and, as we love to think, supremely from the "hallel" or paschal hymn sung by the Redeemer with his disciples at the last supper, primitive Christianity caught up and perpetuated the faint and fading sounds of sacred melody. Pliny in his well-known letters speaks of the hymns which Christians sang to Christ as God. Eusebius writes that "there was one common consent in chanting forth the praises of God. The performance of the music was exact, the rites of the church were decent and majestic, and there was a place appointed for those who sang psalms, for youths and virgins, old men and young."

At Milan, toward the close of the fourth century, rose the school of Ambrose. He collated or composed hymns and tunes, and fixed, it is supposed, the four diatonic scales called the Ambrosian ecclesiastical keys. His friend Augustine, after hearing the music in his church, exclaimed, "The voices flowed in at my ears ; truth was distilled into my heart, and the emotions of piety overflowed in sweet tears of joy." The close of the sixth century was made musically memorable from

the more extended and enduring efforts of Gregory the Great, who added four more scales and his Gregorian chant, laboring ardently for musical education and progress. Schools in which music was taught were rapidly established in all parts of western Christendom. The biographer of Gregory declares that of all unpromising pupils, the Gauls and Germans were the worst; "their rough voices roaring like thunder are not capable of soft modulations; for their throats, hardened by drink, cannot execute with flexibility what a tender melody requires; their tones are like the rumbling of a baggage wagon jolting down a mountain; instead of touching the hearts of the hearers, they only revolt them."

Charlemagne, as the eighth century was closing, rose to become the great patron of music; but still the singing was in unison, and simple melody was the substance of the music cultivated. True, Isidore of Seville, the friend of Gregory the Great, had written of harmony as the unison of simultaneous sounds, and gives rules for the use of harmony. Lines for musical notation were gradually introduced, instruments were improved, and at the opening of the tenth century harmony was brought into use by the good Flemish monk Hucbald.

But we may not follow further in this paper the growth, from its sacred cradle upward, of modern music, which is peculiarly the child of the Church. There was an early protest against it from a non-Protestant source. Pope John XXII., at Avignon, in the year 1332, writes as deeply displeased with those who "are captivated with the new notes and new measures of the disciples of the new school, and would rather have their ears tickled with semibreves and minims and such frivolous inventions than hear the ancient ecclesiastical chant." The Great Reformer later on was of a different mind, declaring that by the Gospel, art should not be banished as some zealots desired, for all arts and principally music should be seen in the service of Him who gave and created them; since, as His greatest gift, music sets the soul at rest and places it in a most happy mood, thus proving that "the demon who creates such sad sorrows and ceaseless torments retires as fast before music as before divinity." "It is beneficial," continues Luther, "to keep youth in the continual practice of this art. A school-

master must know how to sing, otherwise I do not respect him." With a musical education and a musical ear, he felt that not only church doctrine, discipline, and morals, but that church music also needed a reformation. His opinion of the old church music as rendered by drowsy monks and choristers found vent in the characteristic explosion, that it was "a dismal ass's bray." He was untiringly devoted to translating and collating suitable hymns and tunes. Words and music of his own composition have come down to us, such as the noble hymn, "Ein feste Burg ist unser Gott." He demanded that the words "be worthily expressed, not babbled or drawled, and that the masses join in the singing and pay devout attention." What a sententious summary for congregational singing! Luther was also right in attaching great importance to the words and thoughts of hymns, and also to the popular character of the music. For the Reformation as a popular movement demanded that its hymns and tunes, like its translation of the Bible, should be so rendered as to be "understanded of the people."

The chorale was a combination both of the old Gregorian and Ambrosian tone and also secular melody and harmony. By degrees the sacred song of the Protestant churches takes on its distinctive and popular character; simple secular tunes as well as old hymns tunes being often adopted or adapted. A great step forward was made by assigning to the people the treble, as the more distinct and leading part, while other voices, until the organ came into general use, sang the chords or harmony.

Luther had a hand in the preparation and wrote the preface of the first Protestant hymnal, put forth in 1524 by John Walter. Lucas Osiander rendered great service in 1586 by his book of "fifty spiritual songs and psalms set in counterpoint for four voices in such wise that a Christian congregation may join in the singing throughout." "I know well that composers are in the habit of assigning the chorale to the tenor, but if this be done, the chorale or tune cannot be distinguished from among the other parts, the common people cannot tell what psalm it is nor join in the singing. For this reason I have placed the chorale in the treble, so that it shall be recognized distinctly, and every lay member can sing too." In England and Scotland, in the reign of Edward the Sixth, metrical

psalms and hymns are found in general use. Brought in with the Reformation wave from Germany, they bore with them German chorales and other grand old tunes, vastly superior to much of our modern sentimental or machine-made ecclesiastical music. This power of music over the hearts of the people has made it, in all great popular religious movements, the prevailing element in both public and social or family worship. At the Reformation, the singing of psalms, begun in one church in London, "did quickly spread itself not only through the city, but sometimes at Paul's Cross there will be six thousand people singing together." Genius, whether that of a great composer or of common sense—which Guizot has called the genius of humanity—catching and making vocal the aspirations of the popular heart, gives us "volk" song; and the best chorales, in clear and simple tones of regular cadence and movement but of tender and melting or of rousing and inspiring power, may well be called Christian "folk" song. The word *chorale*, a modification of the word *chorus*, suggests in its Greek derivation a vast volume of simple measured melody grandly accompanied. Should the science of music become so advanced that musical phrases, like the root forms of words, will disclose history, ties of lineage perhaps may then be traced between the Greek chorus and the German chorale, or between the song of bondsmen in Egypt and the weird hymns of bondsmen in America. Who has heard the resounding plantation chorus, "Tell ole Pharaoh, let my people go!" without a mysterious feeling that the refrain was much older than our late "patriarchal institution?" Many such tunes, if rude in form, have the rare merit of naturalness, and are full of power and pathos. The defect which strikes the ear is often that of unskilled rendering. The vociferous plantation bawler who, when checked, uttered the answer, "The good book says, *Hollard* be Thy name," but expressed the apparent sense of duty of many estimable and misguided persons as to congregational singing.

The lack of a musical ear, like color-blindness, is a great deprivation. Early musical education will, however, in great measure supply the defect, and instruction in singing in many parts of the Union has been the invariable associate of the day-school and the church. In the earliest days of colonial history,

it is said that the "sounding isles of the dim woods rang with songs of lofty cheer," in which the Pilgrim fathers found utterance for faith and hope, undaunted by difficulties. The first publication of the New England free press was a psalm book; and upon the solid basis of Sternhold Hopkins how many an enduring musical edifice has been reared, until the Oratorio Society has taken the place of the winter singing-school, and the great organ of Boston's Music Hall that of the old-time tuning-fork, by which the hymns in the meeting-house were "pitched" in more senses than one. The popularity from Maine to India of music such as that of the Moody and Sankey hymns is, I believe, susceptible, did space here permit, of an explanation which, without sacrificing principles of art, yet justifies the use of whatever will bring the Gospel in music home to those to whom better music is as yet unintelligible. Is not simple congregational singing one of the greatest of the undeveloped powers of Christendom? Sir Henry Cole not long since made a valuable suggestion to his vicar, somewhat as follows: "Doctor, the people are very fond of music, and I think if you were to invite them to come to the church once a week and allow them to take part, giving them as much simple music as they can well sing and understand, you will find they will come. Let all the seats be free; let there be a sermon, but not to exceed ten minutes; let them have five or six hymns or psalms to good old tunes; and if the hymns be accompanied by instruments properly administered, I am sure it will produce a good effect." "So," says Sir Henry, "we had silver trumpets, two trombones, and two kettledrums, and, I declare, if they were the last words I had to speak, I never heard anything more solemn. My friend, the doctor, was the one who disturbed the regulations by preaching seventeen minutes instead of ten. The church was crowded, they sang their hymns, and each week the crowd increased. I met a member of Parliament at the church, and he said to me, "I have been shedding tears all the service; I never heard anything more affecting." The offertory paid the expenses. If you wish to take the people away from public houses and perhaps fatally uncomfortable homes, you might do it by a very simple process in your church, if you tried it."

Imagine such frequent services of song in Washington with members of Congress in tears! Surely to a much more general extent than at present, those responsible in great measure for the prosperity and righteousness of the nation need to humble themselves before God in his house, that they may receive divine illumination.

Why is not the Christendom of to-day guiding the art of the world, crowding canvas with noble productions, producing works of sculpture surpassing the master-pieces of heathen art, erecting cloud-piercing spires and long-drawn aisles and vast cathedrals, gathering into noble monumental and useful structures the scattered wealth of our needlessly multiplied churches and of our feeble or questionable church architecture? Because, without Christian unity, the heart of Christendom languishes, being "divided against itself."

Piled up in the principal cemeteries of our cities, you may find monuments of marble and carved stone and metal unartistically designed and wasting a wealth of material which, were we Christians united, would have built cathedrals all over the land and endowed colleges and memorial hospitals and schools, dwarfing the architectural achievements of the past. For we have added resources of engineering and construction and material, just as the multitude of modern musical instruments opens up a new world, as it were, for the progress of music; while the inspiration of the artist would not be lacking, were Christendom united. For this, time is not ripe, and we, like our forefathers, are not worthy to see that day; we might be tempted to do as they did who used the strength of unity for purposes of religious oppression and persecution. Better perish Christian unity and united effort and all triumph of sacred art, than that liberty should again be lost! The world must wait until music, teaching us harmony despite diversity, and liberty as consistent with law, can pave the way for the restoration of Christian unity. Then, united patronage and wealth and the true Christian "time-spirit" will make the Church, mistress of all the arts as she has been already the nursing mother of music, which is supremely the art of the nineteenth century and of the future. Music and worship cannot be divorced nor left to live but coldly together, without injury alike to art and to religion.

Winterfeld dates the decline of sacred art from the time when it "contracted that fatal taint" which degrades it to the service of sensual pleasure.

If music and its sister arts owe much to the fostering and ennobling influence of the Christian Church, it is equally true that, in view of popular religious movements, and of exalted services of worship, the Church also owes a debt to music which it should endeavor to repay by every means in its power. Let the Church then seek to advance musical culture and to encourage the production and execution of the greatest musical works. Since as a nation we are neither Anglo-Saxon nor Oriental nor Occidental exclusively, since all peoples gather here to become one under one government, the church music of the future cannot be exclusively of any one of the old schools, but must combine their excellences, and grow from its own soil as they did from theirs. Even now, but in the infancy of its Christian civilization, for this nation in this broad land and in the illimitable future, what triumphs may not sacred art achieve!

To pursue the subject of music and worship further would lead us far beyond our limits into the great tone-world of modern life and thought. The marvellous progress of modern music presents one of the most brilliant and fascinating chapters of art history. The achievements in the range and compass and multiplication of instruments and in the knowledge and application of the laws of sound form a grand and startling chapter in the revelations of science. While treating the relations of the fine arts, and especially of music as an art, to Christianity, we have yet another topic worthy of a separate paper. Of Christianity it has been well said that while no art is more fit emblem of her work, none can more efficiently aid that work in the present day than music. What, then, ought to be done, and done at once, for music in its relations to worship? As conducive to true progress in this matter, a principle should be enforced which is not new but which has been greatly neglected—that church music should express the worthiest worship which we can render to God, and should tend to the highest edification of the worshipper. In proposing practical measures, the suggestion most commonly made is, to

abolish the quartette choir. Not the number of performers but the spirit of display often seen in quartette and similarly constituted choirs, and the unseemly music generally chosen, are the objectionable things. But the quartette choir has been often deserving of the highest praise for the painstaking and devout fidelity of its members. At worst, it is but one of the steps from a defective past to a better future. That which we deprecate is the tendency to exhibit individual talent rather than to exalt worship. The effort and the outlay seem oftenest directed, not to the edification of the hearer, but simply to the performance of elaborate music, generally unskilfully composed and defectively rendered. I have heard at the close of a sermon on the last judgment the beautiful hymn, "Nearer, my God, to Thee," in which the whole congregation could have joined and thus have deepened the impression of the sermon, rendered as a solo to a flippant secular melody.

By the adoption of a good hymnal giving both words and music; by frequently using a few of the noblest hymns till they become beloved and familiar as household words; by leading the melody clearly and distinctly either by a trumpet or by the human voice; by making the Sunday-school in some measure and in the best sense of the term a Christian singing-school, congregational singing can be developed. Psalm or hymn singing is a mode of worship in which Christians of every name can unite. We lament the lack of Christian unity. There is ample room for an effort towards its restoration on this broad basis of co-operation. Choir unions or great gatherings for culture in the art of spiritual song are almost everywhere practicable. And Christian unity would thus secure incidental influences of no slight value; for while in melody we have the succession of single sounds in obedience to law even as individuals and churches follow some particular rule or use, so in harmony we have the blending of all in one as in the universal ever-living Church of Christ, in which, without the surrender of individuality, all may harmonize in love to one another and in filial obedience to the perfect will of God. Thus music in worship conduces to Christian unity.

Yet other Christian uses of music as connected with worship, together with practical suggestions as to musical training and

the development of correct musical taste, are too numerous and varied to be mentioned even with a passing word. I am convinced that much more rapid and satisfactory progress would be secured if, taking a lesson from what has been well done by others at home and abroad, we should give systematic attention to church music, not only in our schools and colleges, but especially in our theological seminaries, so that the clergyman should enter upon his professional work furnished not only with the authority but with the educated ability to criticise with judgment and to improve by his own intelligent influence the music of his cure. With God's blessing here as elsewhere, true progress depends upon man's effort, for man is the crown of things, and at his best estate he is the embodiment of harmony, as Dryden so eloquently sang :

"From harmony, from heavenly harmony,
This universal frame began.
When nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high,
Arise ! ye more than dead.
Then cold and hot and moist and dry
In order to their stations leap
And Music's power obey.
From harmony, from heavenly harmony,
This universal frame began :
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in Man."

E. N. POTTER.

The following articles are published from the office of the PRINCETON REVIEW, 37 Park Row, New York, and can be obtained from all Booksellers and Newsdealers at Five Cents each:

1. LOCAL GOVERNMENT: AT HOME AND ABROAD, JULY, '79.
   ROBERT P. PORTER, Esq., Chicago.

2. THE PULPIT AND POPULAR SKEPTICISM, . . MAR., '79.
   Rev. PHILLIPS BROOKS, D.D., Boston.

3. THE RIGHTS AND DUTIES OF SCIENCE, . . . NOV., '78.
   Principal DAWSON, F.R.S., D.C.L., McGill University, Montreal.

4. FORCE, LAW, AND DESIGN, ... MAY '79.
   President PORTER, D.D., LL.D., Yale College.

5. AMERICAN ART: ITS PROGRESS AND PROSPECTS, MAY, '78.
   JOHN F. WEIR, N.A., School of Fine Arts, Yale College.

6. FINAL CAUSE: M. JANET AND PROF. NEWCOMB, . MAR., '79.
   President McCOSH, D.D., LL.D., Princeton College.

7. ENGLAND AND HER COLONIES, ... MAY, '78.
   JAMES ANTHONY FROUDE, D.C.L., London.

8. CLASSICS AND COLLEGES, ... JULY, '78.
   Prof. B. L. GILDERSLEEVE, LL.D., Johns Hopkins University.

9. THE ANGLO-CATHOLIC MOVEMENT, ... SEPT., '78.
   The Right Rev. the LORD BISHOP OF GLOUCESTER AND BRISTOL.

10. MAN'S PLACE IN NATURE, ... NOV., '78.
    Prof. JOSEPH LE CONTE, LL.D., University of California.

11. THE AIM OF POETRY, ... SEPT., '78.
    Principal SHAIRP, D.C.L., University of St. Andrews.

12. THE IDEA OF CAUSE, ... MAY, '79.
    Prof. FRANCIS BOWEN, Harvard College.

13. MUSIC AND WORSHIP, ... JULY, '79.
    President POTTER, D.D., LL.D., Union College.

14. NATIONAL MORALITY, ... NOV., '78.
    EDWARD A. FREEMAN, D.C.L., LL.D., England.

15. THE EUROPEAN EQUILIBRIUM, ... NOV., '78.
    THEODORE D. WOOLSEY, D.D., LL.D., Ex-President of Yale College.

16. CHRISTIANITY IN THE UNITED STATES, . . . SEPT., '79.
    PHILIP SCHAFF, D.D., LL.D., Union Theol. Seminary.

Gaylord Bros.
Makers
Syracuse, N. Y.
PAT. JAN. 21, 1908